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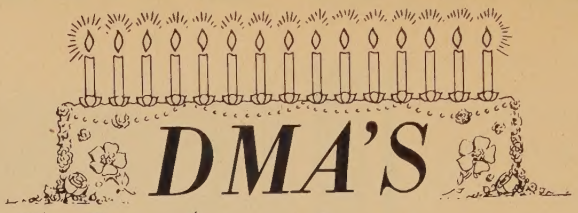

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A RESUME OF

the Story of Ballet

By AUBREY B. HAINES

Obviously, to write the complete story of "ballet" would fill volumes. What Mr. Haines has attempted to do in some 2500 words is to take the reader, however briefly, through the pages of ballet history — from its earliest beginnings to its present. If, upon reading this piece, the reader's appetite has been whetted enough to cause him to further pursue this most fascinating of subjects — suffice it to say of the writer that his aims and intents will have been amply rewarded . . .

To write a history of dancing is to record one of the most primitive and universal human activities. Every impression conveyed to the brain through the senses tends toward provoking a movement in some part of the body. In its simplest form dancing is the result of feeling of joy, excitement, anger, or grief. By achieving rhythm and measure, it becomes a more satisfying and calming vent for human emotion and a means of corporate self-expression.

If we limit ourselves to considering dancing as a branch of art in Western civilization, the starting point is automatically Greece, where educators and philosophers agreed upon its high value. In this study of ballet, however, we are concerned with the evolution of a special ideal of grace and harmony in the aesthetic minds of the Athenians.

A step forward, especially in the mimetic form of dancing, occurred in that peculiar adaptation of the Greek theater at Rome, known as pantomime. Roman pantomime, which originated in the early years of the Empire, was a Greek tragedy minus its chorus and dialogues between two or three actors. There was only a single actor who — rather than speaking his lines — had

them chanted by a singer, while he himself performed the gestures and steps that explained and interpreted the plot. This practice is said to have originated with the tragedian, Livius Andronicus, who divided his part when he suffered voice failure. But the art was decadent from its very beginning, for its extreme lasciviousness and affiliation with gladiatorial sports (real executions and similar horrors were often depicted on the Roman stage) made it a thing of abhorrence to the growing influence of the Christian Church.

Considerable difficulty arises in trying to trace the history of ballet, as of most forms of dramatic art and entertainment, in the Middle Ages. The Church Fathers frowned upon dancing and pantomime, because of their corrupt association with paganism. However, the dance could not be eradicated from popular life or from the diversions of the nobility. Popular religious festivals and processions were inevitably accompanied by dancing. The organization of the elaborate religious mystery plays gave scope for ballets, and the "Dance of Death" began in a form of dramatic procession, just as the wild courses of the flagellants bore traces of ancient orgiastic dances.

A noteworthy event during the Middle Ages was the so-called **ballet des ardents,** a court masque of the reign of King Charles VI of France, in which the shaggy costumes of savages worn by the king and his companions accidentally caught fire from a torch. Two nobles were burned to death, and the shock to the king affected his mind.

The coming of the Renaissance brought an age of spectacles, especially in courts and houses of the nobles, where no festivity passed without a masque, in which dancing was given importance. Ballets formed interludes in operatic pieces of poetic plays sometimes taking the form of independent pantomimic allegories. Such impulse came from Italy, home of the comedy of masks and many other types of reviving drama.

Catarina de' Medici stimulated the taste for Italian modes in this and in other matters. In 1581, for the marriage of the Duc de Joyeux, the famous **Ballet Comique de la Reine,** depicting the fable of Circe, was performed by the lords and ladies of the court. During the reign of Henry of Navarre (1585-1610) more than eighty court ballets were produced. To an art so high in royal esteem the best talent was naturally obtained. Molière furnished comedy-ballets, and Lully composed the music.

From the court the ballet moved on to the opera, where it was developed by composers such as Lully and Rameau. However, there was much in the stiff and ceremonious conventions of its original home to impede growth. At first ballet in the public theaters lacked an important advantage which it had enjoyed at

court, where ladies of highest rank danced at the festivities. However, in the theaters there were at first no professional ballerinas but only male dancers wearing masks. Lully tried to break down this rule, but much needed to be changed before ballet could become free from the heavy, pompous fashions of the court of the Grand Monarque.

The history of ballet in the eighteenth century is the story of the breaking down of these bonds. The age saw a succession of great dancers, almost to every one of which tradition attributes some step forward. Mlle. Sallé is credited with the audacity to dance the ballet of **Pygmalion** in London in 1734 in a simple Greek robe of muslin, without the panniers or piled headdress then in fashion. Mlle. Camargo is said to have introduced the **entrechat à quatre** — the high, springing step in which the feet are crosed in the air — and to have invented tights to permit freer movement. The real impulse of reform, however, came in the middle of the century from the ballet master, Noverre, who in 1760 published his famous **Lettres sur la Danse.** The aim of his work was to abolish the artificial conventions of costume, to simplify steps, and to make the expression of feeling and narration of a fable by pantomime more important than the mere display of virtuosity. Furthermore, Noverre tried to return to the classical norm of beauty. But such drastic reforms could be achieved only gradually; hence Noverre labored steadily at them, especially after becoming **maître de ballet** to the Duke of Württemberg at Stuttgart, Germany.

The transformation in sentiment, taste, and costume wrought by the French Revolution completed the reform the school of Noverre had begun, and the grand age of ballet was at hand. The strictly classical epoch passed into the stage of romanticism — but without serious change of principle — when we reach the greatest name in ballet history: Marie Taglioni. In portraits, Taglioni is usually shown poised on the extreme tip of the toe, a position possible only to the wearer of a flexible sandal with a stiffened toe. Though it is not known to have originated with Taglioni, the most obvious result of this important reform was to endow the dancer with a lightness, a rapidity in turning, and a general appearance of a figure floating over, rather than touching, the earth. This appealed to the romantic age with its passion for sylphs and disembodied spirits, but it lowered the status of the male dancer, who could not achieve this effect because of the shape of the male instep. Hence was initiated a cult of pure technic that led ballet far as the century advanced.

In England ballet in the later nineteenth century found its home in the London variety theaters. Here productions were of the realistic type, shown by such titles as **Round the Town, By the Sea,** or **The Press.** In France, however, there lingered vestiges of the old romantic traditions in the work of Delibes.

A certain discredit hung over ballet at the beginning of the twentieth century, due to the apparently lifeless formalism into which it had sunk. But by 1909 an astonishing revival occurred, emanating from Russia. The foundation of the new school dates from the alliance between the dancer Michel Fokine and the amateur Sergei Diaghilev, which resulted in forming a company whose initial season was given in Paris in 1909. In Western Europe it acquired the too-sweeping title of "The Russian Ballet,' for Western Europe did not realize that the company was a secession from the Imperial school. Fokine's ideals were largely influenced by the work of Isadora Duncan, whose concepts stood apart from regular ballet and its technics. Miss Duncan's method was not, like that of the ballet, an adaptation of the principles implicit in Greek dancing but a strict imitation of the Greek dance as one is able to study it today in plastic remains. Miss Duncan and her school danced barefoot, or in sandals, without the use of **pointes** and replaced the stiffened ballet skirt by the ordinary hanging Greek **khiton.**

The most important figure in the movement after Fokine was Vaslav Nijinsky, endowed with a physical agility resembling that of Vestris and an intense dramatic talent in pantomime. The latest phase in the story of ballet was initiated by this remarkable man, who never admired the traditional Pheidian ideal of the ballet. His taste was affected, rather, by the barbaric dances of the Slav warriors and peasantry, and by Oriental ideals. Valuing significance and strength above grace, he felt an affinity in post-impressionistic and cubist art, seeking to create a new style of dancing based on the same aesthetic principles. Unfortunately, however, Nijinsky's early mental breakdown prevented the development of his ideas.

In addition to the Diaghilev company were important Russian dancers of later years, not affiliated with that enterprise al-

though contemporary with it. Among them was Anna Pavlova, who has a place of her own. Though her technic was finished, it was always carefully subordinated to the poetical inspiration of her dancing. She had a grace in the use of **pointes** that safeguarded them from the common criticism of being unnatural. Her delicate personal charm, manifest in solo form better than in a ballet with other performers, brought her tremendous popularity. However, history shows she was deficient in taste for music and stage design.

In ballet history as in so many other activities World War I makes a convenient dividing line. Owing to the war, the Diaghilev company found itself in an exile which, after the Russian Revolution, became permanent. The severance of its connection with its native home inevitably affected the style of the new ballets produced and the composition of the company itself. Settling in France, where international postwar ideals were most strongly felt, the company began to lose something of its original national characteristics. From 1918 onward the company became more international in composition until its successors included nationals of almost every European nation and America.

Immediately after World War I the Diaghilev Ballet began to reflect the ideals of the "postarmistice" school of composition in Paris, which set more store by audacious frivolity and desire to shock than by any deeper and more permanent qualities. Diaghilev himself regarded the products of this period as no more than ephemeral reflections of the latest Parisian artistic fashions. In choreography Diaghilev veered from stereotypy and meaninglessness to serve the purpose of producing new and artistically vital work. On the musical side his influence was healthy. He established firmly the principle that music must share, equally with choreography and stage design, the responsibility for raising ballet above the level of a mere music-hall entertainment of no durable artistic value. In costumes and scenery, too, Diaghilev set a new standard having tremendous influence on theatrical productions outside ballet.

The disintegration of Diaghilev's company, followed by his death in 1929, led to an interregnum during which a number of English dancers and others interested in ballet co-operated in founding the Camargo Society. It in turn was partly instrumental

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Upper: Roland Petit's "Ballets de Paris" company during rehearsal for MGM's "The Glass Slipper." Leslie Caron can be seen in front, Liliane Montevecchi at left, Jamie Bauer at rear and Taina Elg, Finnish ballerina at right. Male dancers are: Serge Perrault, George Reich, Wilson Morrelli and Jose Ferran.
Center: "Con Amore" by Lew Christensen of the San Francisco Ballet company.
— Photo by Bill Cogan

Lower: Canadian Ballet's "Post Script."
— Photo by W. H. Stephan

in formation of the Vic-Wells Ballet (later called the Sadler's Wells Ballet and now the Royal Ballet) consisting of a principal company, appearing mainly at Covent Garden, and a younger one attached to the Sadler's Wells Opera at its own theater. At first the Sadler's Wells Ballet showed signs of Russian influence, but the productions have given increasing evidence of a healthy native style that has made them far more than a reflection of an alien art.

The outbreak of war in 1939 closed another chapter in the story of ballet. Interchange of ideas among various countries ceased. Companies were broken up, and many of the leading dancers left Europe and came to America, where they performed one-night stands without a permanent home.

How dsastrous this system — combined with the counter-attractions of Hollywood and of the Broadway stage — could be to the discipline and artistic standards of a ballet company was evident when, after the cessation of hostilities, some of these "Russian" companies returned to Europe. Individual dancers were frequently excellent, but little of the coherence that Diaghilev had inculcated upon his company remained.

The art of dance in America — which includes modern dance, extensions of ethnological dance forms, and tap dancing as well as ballet — has reached its lowest state when content with inferior musical backgrounds or accompaniments or when subservient to music. On the other hand, American dance has achieved its artistic zenith when seeking for relationship with fine music on a plane of equality.

America has had two art-revolutionaries of the dance: Isadora Duncan and Ruth St. Denis, each of whom was concerned with restoring dance to its ancient form and — as they believed — eternal dignity. The dance leaders of a younger school than Duncan and St. Denis founded in the 1920's a new movement which came to be called "modern dance." The relationship of music to dance concerned them even more than it had their previous mentors.

Academic ballet assumed American colorings and absorbed native movement idioms during the later 1930's and 1940's, for this period was marked by quickly-growing interest in ballet and the emergence of gifted American ballet choreographers and dancers. Ballet Society has produced for its membership audiences and for the New York City Ballet Company many new works representative of close collaboration among choreographers, musicians and painters.

If recent composers have served American dance well by bringing to it distinguished and distinctive music, dance in turn has served the composers by providing them with new artistic

Limp Mixed Salad

BUT REALLY LUDMILLA CAN YOU BE SERIOUS? asked The London Daily Express. The pointed question was posed last week after the debut of "Theatre Ballet," the well-ballyhooed attempt of dancer Ludmilla Tcherina to "shake ballet out of its traditional apathy."

On paper, at least, the idea behind her "total theater" seemed plausible enough. The dancers, of course, were to dance (to a choreography which had been worked out with the help of such distinguished directors as Raymond Rouleau and Jean Renoir). But they also had to croon and chant. And, although there was a regulation orchestra, an offstage stereophonic tape recorder took over during "flashback scenes." The hard-working machine also provided dialogue (pre-recorded by French actors) for the supporting dancers.

The chief vehicle for all of this was a ballet called "The Lovers of Teruel," in which some 300 lights were used to help re-create the atmosphere of a sinister Paris slum. In a series of violent climaxes, not only did Tcherina throw herself off the railway bridge that spanned the stage, but there was also a realistic stabbing—a bit of melodrama which can be found in both "Carmen" and "West Side Story." In the end, however, this mixed salad of sound, stage, and dance effects left most of the audience alternately bored and puzzled.

"Extremely Naïve": It also left them wondering why the talented and beautiful Ludmilla, who won wide critical praise for her dancing in the memorable film fantasy "The Red Shoes," had wasted her time and an estimated $165,000 on what the august London Times called "protracted, monotonously predictable, extremely naïve, insipid choreography." For the 34-year-old dancer, the unenthusiastic reception was a blow not only to her pride, but her pocketbook as well. Just before the opening she confessed: "I worked in films for ten years because that was the only way to get the cash for this production."

(Reprinted by permission of NEWSWEEK)

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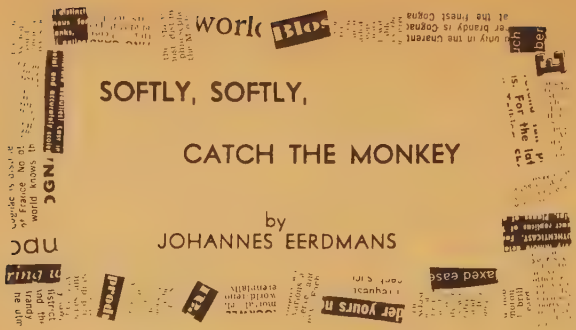
stimuli and by introducing their works to a large public. Modern ballet, when associated with great music of the past, brings to audiences a new awareness of formal values and emotional moods of musical masterworks.

A principal reason for the healthy growth of the American dance is its independence. Its leaders have stated their conception of dance as a major art expression. By refusing to be merely decorative or physically virtuosic, they have made it possible for choreographer and composer to meet as equals and to collaborate in creating theatrical forms representing the integration of dance and music.

So the next time you attend an evening of ballet, you may better appreciate the various works performed by recalling the ancient origin and development of the art, which brings to balletomanes an accumulation of artistic wisdom gained by experimentation and innovation.



President, Jaguar Cars Inc.

OFF BEAT!

Business: Self-Improvement)

People work too hard.

They confuse activity with accomplishment, afraid to slow down or change their ways lest they be suspected of "goldbricking." In reality, most of us do things the hard way — simply because we don't realize that there are easier methods for getting them done. Rudyard Kipling put it more poetically when he said regarding the best method of capturing the Indian symbol of good luck, "Softly, softly, catch the monkey."

All it really takes to ease your work burden is a fresh point of view, the ability to spot the bottlenecks in your present routine — and eliminate them.

How can you tell if your present approach is correct?

If, at day's end, you can look back with satisfaction to a succession of accomplishments . . . regularly get the things done that you want and hope to . . . don't feel "drained" by 5 p.m., you're doing your job in the right way.

But — if you find yourself shaking your head and admitting that Friday finds you working feverishly on Wednesday's chores . . . you aren't fit company for friend or family in the evening, then it's time to take stock of your procedures.

What follows ought to help you spot your weaknesses and strengths. They are, substantially, the techniques that increased our own company's sales (Jajuar) nearly 50 percent in the last six years.

1. Do you plan your time expenditures as much as possible by using desk calendar pads, memory-jogging notes to yourself, methodical "tickler" files? The man with a plan never has to ask himself, "What's next?" He knows — well in advance.

2. Do you know how to delegate? Few people have mastered the art of separating the things that only they can do from the things that others can. By allowing yourself to get mired down in details, you load the dice against getting the big job done.

3. Do you know how to make a game out of your job? It's perfectly all right to be a clock watcher — provided you use it as stimulant, not an escape. If you can view your immediate task as a challenge — you against it — instead of a necessary evil that goes with your pay check, you'll have more fun licking it, feel better when it's done.

4. Are you aware of your importance in the over-all picture? Two men, working side by side, were asked, "What are you doing?" The first answered, "I'm laying bricks." The second replied, "I'm building a cathedral." Take the trouble to find out why you're doing a job and you'll have more respect for it, tackle it with more ambition, finish it with more pride.

5. Do you show a critical interest in your job? While no employer likes an employee who constantly gripes, neither is he content with the man — or woman — who never does. If you have good reason to criticize a procedure or an idea of how to improve something, speak up. Just be sure you have the facts you need before taking up your boss's time. He'll welcome any practical ideas that will make your job easier. Warning: don't make suggestions with a chip on your shoulder. Phrase them like questions ("What do you think of . . . ?") to avoid an I'm-smarter-than-you effect.

6. Do you listen carefully the first time? By getting all the facts (who, what, when, where, why) first time around, you avoid costly errors, backtracking, doing things over. Ask questions for clarification, take notes if necessary.

7. Do you know how to "recharge" yourself? You may not be able to take catnaps on your job, but how about: a coffee break . . . a few deep breaths . . . a good yawn and stretch . . . a candy bar for quick energy? Come 4 p.m., any of these pepper-uppers can mean the difference between nothing done and real accomplishment.

8. Do you finish a job before starting another? If you don't, you're creating a psychological block that will make finishing chore No. 1 that much harder when you return to it. Self-discipline isn't easy — at first. Once you achieve it, though, you'll wonder how you ever got along without it.

All of which it just another way of saying, "Softly, softly, catch the monkey."

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The Philadelphia Dance Academy presented Roni Arnold in his dances. **"Without Vision"** and **"Beat, Beat, Beat,"** is a group dance in a satire about the "beat generation."

Arnold appeared in two group works, choreographed by Nadia Chilkovsky and supported by the Academy Dance Theater Co. Both "Chinese Flute," music by Ernst Toch, and "Procession to the Sun" set to a Chavez score, are exciting sensitive works that have not been seen in Philadelphia for many seasons.

Other members of the Company presented new solos and Leah Dillon, ethnic dancer and director of the Academy's Ethnic Dance Department, presented dances from her extensive ethnic repertoire.

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NORTHEAST REGIONAL BALLET FESTIVAL ASSOCIATION

Wilkes-Barre, Pa. — The red carpet hospitality of Northeastern Pennsylvania in general is being readied for the ballet companies and attendant balletomanes who will participate in the first Northeast Regional Ballet Festival of the United States, May 21-22-23-24.

Planned as one of the most exciting grassroots ballet events of the season, the Festival will offer a coordinated 4-day agenda of ballet performances, symposiums, master classes, cocktail parties, dinners, and workshops, divided equally between the two neighboring major cities of Northeast Pennsylvania.

Guiding spirits of the host cities' ballet organizations are Alexi Ramov, president of the Northeast Regional Ballet Festival Association, Inc., and director of the Scranton Ballet Guild; and Barbara Linshes Weisberger, first vice president of the Ballet Festival Association, and director of the Wilkes-Barre Ballet Guild.

Other officers of the Festival Association include: Statia Sublette, director of Erie (Pa.) Civic Ballet Company, and Association second vice president; Fred Danieli, director of Holiday Theatre, Newark (N. J.) and Josephine Schwarz, director of Dayton (Ohio) Civic Ballet Company, Association directors; and Ruthann Carr, director of Ballet Guild of Philadelphia, Association secretary-treasurer.

Under their leadership, an infinite array of ballet, community, and regional wheels are turning to make the May Festival a memorable occasion, both as an exposition of ballet and as a pleasurable occasion for dancers and visitors.

PARTICIPATING GROUPS

The following groups will participate: Holiday Theatre, Newark, N. J.; land Junior Ballet Co.; Celveland Bal-Classical Ballet of Ottawa, Canada; Detroit City Ballet; Cleveland Civic Ballet Co., Erie Civic Ballet; Wilkes-Barre Ballet Guild; The First New England Junior Ballet Co of Boston, Mass; Scranton Ballet Guild, Ballet Guild of Philadelphia, Dayton (Ohio) Civic Ballet Co.

In addition, such eminent exponents of ballet as Danilova and Ted Shawn will participate, as well as leading terpsichorean editors, educators, and others.

FINE ARTS FIESTA

Serving as an ideal atmosphere for the Ballet Festival, in Wilkes-Barre, is the Fourth Annual Fine Arts Fiesta, also scheduled May 22, 22, 23, 24.

The Fiesta is one of the liveliest and most authentic of the new American folk and art festivals. Under direction of its founder, Miss Annette Evans, the Fiesta will open May 21 and run through May 24 with an exciting series of day and night entertainments, displays, painting exhibits, sculpture, sypmhony concerts, oratorio recitals, string quartets, folk dances, ballet, dramatic sketches, comedy — the list is virtually endless.

In addition, there will be colorful craft displays ranging from fiddle making, coal carving, and historic dolls, to weaving, book stalls, prize photo contests, and numerous others.

Capping the spectacle, Wilkes-Barre's Public Square — where all events are held free of charge — will be transformed into a colorful Grecian forum fo the arts. There will be flying pennants, multicolored tents, Hellenic groves and pillars, all the

pomp and circumstance of a major festival. Overall theme of the Fiesta will be "The Nine Muses."

In Wilkes-Barre, the Ballet Festival and the Fiesta have been co-joined for the maximum edification of visitors to the community.

In Scranton, too, a series of community events have been planned for the benefit of visitors.

Participants in both cities will be able to enjoy events in each neighboring city through a brilliantly planned timetable, ample transportation facilities, and first rate coordination of efforts by those in charge of arrangements. Housing, restaurants, shopping facilities are of the best. Both communities are going all out to make Wilkes-Barre and Scranton the ballet capital of America, come May 21, 22, 23, 24.

Mr. S. A. Davidson, prominent industrial and cultural leader of Northeastern Pennsylvania, who is serving as Competition Advisor for the Ballet Festival Souvenir Prigram, sums up the Festival's significance in this way:

"The Northeast Regional Ballet Festival exemplifies the felicitous way in which art and society can co-join for their mutual enrichment. The Ballet Festival is not only good for the community, the individual artist and the art medium; it also illustrates the wonderful way in which art transcends all man-made barriers of time, space and concept to bring people everywhere closer together in common understanding and respect. The arts are humanity's best ambasasdors of good will and peace on earth."

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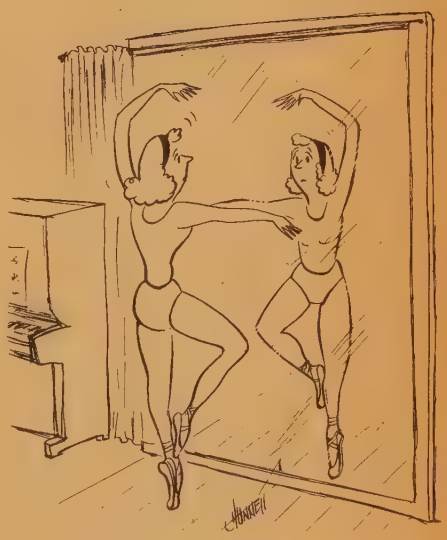

BOLSHOI BALLET NEAR SELL-OUT AT MET — MADISON SQUARE GARDEN DATES SET

The first newspaper advertisements appeared recently on the Bolshoi Ballet and announced the forthcoming engagement at the Metropolitan Opera House from April 16 through May 9 is virtually sold out.

In an ad probably unprecedented in theatrical history, Impresario S. Hurok, who is presenting the Soviet troupe with ANTA, disclosed that there will be side seats and some matinee tickets available when the box office opens at the Metropolitan Opera. The demand from subscribers on the Hurok mailing list exhausted the ticket supply.

To accommodate the huge overflow, Mr. Hurok is arranging for additional performances of a Gala Program of Highlights from the Bolshoi Repertory at Madison Square Garden on the evenings of May 12, 13 and 15, and the matinee and evening of May 16.

Bolshoi Ballet Opens at Met with 'ROMEO AND JULIET'

The long-awaited premiere of the Bolshoi Ballet took place April 16th when the curtain at the Metropolitan Opera House rose on its spectacular production of "Romeo and Juliet." Galina Ulanova, prima ballerina assoluta of the company, was seen for the first time on the American stage as Juliet. Her partner was Yuri Zhdanov. Others in the cast included Vladimir Levashev as Mercutio, Konstantin Rikhter as Tybalt, Alexander Lapauri as Paris, and Alexander Radunsky as Capulet.

Yuri Faier served as conductor for the production, which was choreographed by Leonid Lavrovsky and designed by Pyotr Villiams.

The premiere repesented the culmination of 35 years work for Impresario S. Hurok who first started negotiations for the company in 1924. His attempts to bring the troupe here came close to fruition in several instances but at the last moment there was always a change in plans. Mr. Hurok is presenting the engagement with ANTA. It will run at the Metropolitan Opera House through May 9.

PLISETSKAYA, Bolshoi Ballerina, Added to Roster for U. S. Tour

Maya Plisetskaya, brilliant ballerina of the Bolshoi Ballet, has been addded to the roster of the troupe coming to America.

Impresario S. Hurok received word from Moscow on April 19 that she will join the company which opens a ten-week tour of the United States and Canada at the Metropolitan Opera House April 16.

This will mark the first time that Miss Plisetskaya has appeared with the Bolshoi Ballet outside the Soviet Union.

Her roles will be announced later.

VERSATILE

by
Lyn Dellis

I'm not very good at the fox-trot
Nor about the waltz can I crow;
As a matter of fact, I can count on
one finger
The number of dances I know.

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THE DANCE IN NEW YORK

a series of reviews

by Bill Hooks

LES BALLETS AFRICAINS

Martin Beck Theatre
February 16, 1958

The much heralded African Ballet which made its New York debut at the Martin Beck Theatre on February 16th, was sensational in every respect. The press and censors so over publicized the bare bosoms of the ladies of the chorus that the worthier aspects of this unique production tended to get lost in the tabloid news copy which resulted. Let use rest the case here with the remark that it was sad news indeed to learn that the New York City censorship would not accept an authentic presentation of African ethnic dance and very prudishly enforced the wearing of brassieres after the first two performances.

The program had three major interests: the dancing, the singing and the playing of African folk instruments. The dancing was varied and representative of far reaching areas. All of the pieces were short (a total of 27 items made up the program) but each was given definite characterization choreographically, costume and set-wise. The dancing was of a natural, untrained quality which not only brought a ring of authenticity to the proceedings but was also entirely refreshing. While it would be far too lengthy a procedure to discuss each of the dances individually, it would be worthwhile to mention some of the highlights from the various categories presented.

From the "possession-type" performances Diely Bakar Sissoko was spectacular in his roles of Chief Witch Doctor, the snake bitten Cultivator, and as a Fire Eater in the ritual fire dance to a dead warrior. Italo Zambo was perhaps the outstanding male performer of the entire production, with his high jumps, incredible vibrations plus a fine theatrical performance flair. He was notable as the leader of the young men in a dance of strength, as a bird man, as the chief lion in the **Lions and Panthers** and as an African jazz dancer. Issa Niang seemed the most versatile of the women performers. She demonstrated that rare ability to move with complete abandon and yet remain within the frame of the specific dance design.

The musical aspects of the program were equally as thrilling as the choreographic offerings. Kandia captivated the audience with his high

pitched, ringing voice rendering folk songs of the Soudan. The instrumental soloists on the strange Cora produced music of an exotic and exquisite style. And high praise must go to the marvelous drummers who not only produced exciting and complicated rhythms but also moved with a grace which delighted the eye. Then too every member of the dancing chorus sang and sang well.

The whole production was tastefully dressed by the French designer Bernard Dayde. Although he is French, as any great designer would create, he has remained true to his subject at hand — Africa, and has rendered handsome, impressive settings and costumes, all within the bounds of the authentic and the folk.

The overwhelming response of the New York audiences has resulted in an extension of the season of the African Ballet to an indefinite Broadway run. It fully deserves this rewarding enthusiasm.

— Bill Hooks

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•••REVIEWS•••

by bill hooks

METROPOLITAN OPERA BALLET
Metropolitan Opera House
March 22, 1959

When the Metropolitan Opera Company announced earlier this season that a full evening of ballet would be presented on the regular opera schedule, hopes were high indeed for this had all the ring of the kind of movement which elevated the Royal Ballet of England from an opera adjunct to a full fledged institution. The attendant publicity made for even greater anticipation of this momentous debut. It was highly possible that a new ballet company, founded on the solid teachings of the Metropolitan Ballet School, was coming of age. However, the major praise for the event should go to the administration which made it possible, which had the vision to attempt such a worthy venture, and which made possible the monies to mount a full evening of original works. The artistic direction was either altogether lacking or so rambling as to appear without direction.

The first work was a setting of the Adam and Eve story, **In The Beginning,** by John Butler. The ballet had two excellent pieces of choreographic invention, the opening and the closing. A striking start was made with Bambi Lynn literally wrapped around the ribcage of Bruce Marks. This anatomical oneness of the two dancers not only capitalized on the Biblical origin of Eve put produced some beautiful adagio passages. Unfortunately, all too soon a raucous corps de ballet invaded the scene, complete with costumes so chi-chi as to look Folies Bergere, and the proceedings degenerated into contrived acrobatic lifts interspersed with dull passages for the corps. However, highlighting these proceedings were the personal performances of Sondra Lee and Thomas Andrew, who played the Tempters. Rising above their music hall costumes they gave a thrilling display of technical virtuosity. This was true also of Bruce Marks, throughout. Not only was his a case of technical authority — but there was also a very special kind of presence which sets him apart as an artist full of innate nobility. After having lost its footing as a true concert work, **In The Beginning** made a final bid for substance with an ending that left Adam and Eve leaping in separate circles of light while their defiled forest grew darker and darker around them. On the whole this work suffered most in the matters of taste, and had there been a stronger artistic direction administered for the company it might well have been salvaged.

In **The Exchange,** Herbert Ross presented a ballet so baffling that choreographic and performance merits were submerged. Without any program note the company played out a heavy, dramatic ballet which seemed senseless rather than wilfully cryptic. Nora Kaye lent the work one of her inspired performances, but it was lost in the lack of communication between herself and audience. Scott Douglas partnered her with authority and brilliance. His, too, was an impassioned performance— about what? Once again as in the opening ballet, the corps fared badly, both from a choreographic and a costume standpoint. With proper

(Continued on page 31)

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Information and reservations for the tour can be made through Inter-Island Trade Wind Tours, P. O. Box 2198, Honolulu, Hawaii.

HOW MANY?

by
Lyn Dellis

Learn to dance and make friends they told me
But I made myself many foes
The reason for this is quite simple
I left 'em counting their toes.

Information Desk

● *A column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

Q. I want to be fair and say that I am not a subscriber, but I have been reading Dance Digest for the past five years at my teacher's studio. I do intend to subscribe as soon as I get my new dancing school doing good. I recently opened here in (city deleted) New Jersey and while I've had about nine years of dance lessons in everything from ballet to ballroom I'm strictly a beginner when it comes to running a dancing school. At present I have about four small classes but want to build up my business so I'll be able to move from my garage into a regular downtown location. I hope Information Desk will be able to help me with a few suggestions on the best way to advertise my school. Any help you can give me would sure be appreciated. Or is this column just open to regular subscribers?

A. First. Congratulations on your new dance studio. Second. We are always happy to answer questions from anyone in the dance teaching profession whether

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they are subscribers or not. And now your question as to how best advertise your studio:

Inasmuch as you're just starting in business and your present studio potential is somewhat limited where you are, I'm going to assume that you also have limited operating capital. I suggest, therefore that you set aside between ten and twenty-five percent of your monthly gross to be used for various advertising expenditures. Later, when your school is solvent, you will want to set aside at the beginning of each year a definite amount for advertising purposes. This of course, will be based on your annual gross income and should run in the neighborhood of between ten and twenty-five percent. The average successful dance school (independent) spends between ten and fifteen percent on advertising.

Whatever you do, do **not** cut out your advertising altogether. Too many inexperienced dance school operators make the mistake of cutting down, or discontinuing completely their advertising when business is either very good or very bad. This is false economy and can be financially disastrous.

Remember that advertising dollars wisely "invested" might be compared with a snow ball that is rolled down a hill. It grows in size with each revolution and the longer the hill the bigger the ball. The same applies to your advertising dollars. The more you invest (within reason) the more students you get in return and of course more students mean more dollars and more dollars mean more advertising money. You see it's a veritable circle-only in this case, definitely not a vicious one.

You must bear in mind that the dance teaching business is no different from any other business in that it also has its off-seasons. The advertising neophyte's foremost impulse is to slash the advertising budget at the first sign of a lull in business. On the other hand "big business" knows from many years of past comparisons that when business is "off" that's the time to actually increase the advertising expenditures—and that's exactly what these companies do.

You will discover, provided you continue your regular advertising, that your grosses will not only hold their own, they will actually increase.

Don't make the mistake of judging your monthly income on a month to month basis. Any averages should be ascertained at the end of a full year. When you work for someone else you know from month to month and even week to week what your exact salary is going to be, this is usually not so when you operate your own business. I repeat: Don't let a little business recession scare you into cutting your advertising budget. If necessary cut down on something else — not on your advertising.

And now a word about a few different types of advertising. Perhaps the most effective forms of advertising for the dance school are: Phone book, yellow section, newspapers (display) public performances and word-of-mouth, direct mail (letters, brochures, pamphlets etc.) and of course radio and television. However these last two mediums are generally too costly for the small operator.

The foregoing media are suggested as a stimulus to whet your thoughts on the importance of advertising. You will undoubtedly

(Continued on page 44)

WHY YOU SHOULD BELONG TO AN ACCREDITED DANCE TEACHERS' ORGANIZATION

Why YOU Should Belong To An Accredited Dance Teachers' Organization

by Gordon Keith

Whether you operate your own dance school, or teach for someone else; whether you are a newcomer, or an experienced dance teacher, you owe it to yourself as well as to those entrusted to your teaching, to keep abreast of your profession. And one of the best means of doing this is by joining an accredited Dance Teachers' organization.

WHAT CONSTITUTES AN ACCREDITED DANCE TEACHERS' ORGANIZATION?

Suffice it to say that an accredited Dance-Teacher Organization, Association or Society, whether State or National, is one that requires its members to undergo comprehensive written and/or oral examinations on the various types of dancing they teach, or plan to teach. Such groups look into the background of their prospective members and only those whose characters are above reproach are accepted as members.

RE: CERTIFICATION OF DANCE TEACHERS

Most professions are governed by either National or State laws which make it mandatory that their personnel pass the required examinations before they are permitted to practice their respective

program notes, perhaps just an inkling as to the identity of the three major characters, the work might emerge with full dramatic power, which certainly seemed inherent in the principle roles.

Alexandra Danilova's offering was **Les Diamants,** a traditional work complete with beautiful Karinska costumes and the ever-present chandelier. While the work was pleasant and straightforward, it was also uninspired and lacked any special flair for putting together the classic vocabulary with anything more than routine craftsmanship. Lupe Serrano danced with her usualy chilly brilliance. She was partnered by Bruce Marks, who in this occasion looked a little immature in the role of the danseur noble. While her ballet proved to be no more that a routine pleasantry, Mme. Danilova carried off the ovation of the evening with her bows as choreographer. Her beloved following was in full vocal force.

Hail and Farewell, by Anthony Tudor, was perhaps the most eagerly awaited item on the program. Mr. Tudor's wonderful ballets have so long delighted audiences in this very house, and all the well wishes for this latest venture were evident in the packed house which awaited the curtain for **Hail and Farewell.** The program was richly endowed with promises for the ballet. First of all the choice of music, the first and last works of Richard Strauss. Then the appearance of Eleanor Steber to sing the Four Last Songs

(Continued on page 34)

professions. This includes not only doctors and dentists, but barbers, beauticians and real estate personnel as well. And each of these groups has its own association to help guide its destinies, and to watch out for its best interests.

On the other hand, only a small minority of States require dance teachers to pass examinations before they can teach publicly.* However, there have been recent indications throughout the profession that the day is not too distant when the "Certification" of dance teachers will become a reality.

If properly controlled by qualified dance teacher Boards — and not by those outside of the profession — the Certification of dance teachers can do much to elevate the dance profession at large.

ACCREDITED DANCE TEACHERS' ORGANIZATIONS WILL PLAY MAJOR PART

All qualified Dance Teachers' organizations are destined to play a major part in helping to formulate sensible requirements for the Certification of dance teachers. Rest assured that these groups who, for years, have pioneered for the highest degree of teaching standards and ethics in the profession, will also have a determining voice in specifying who will appear on any examining board, State or National.

By joining an accredited Dance Teachers' organization you, too, can help do your part in making certain that whatever legislation may be forthcoming will be under the direct supervision of qualified dance personnel. As an individual teacher, your voice means little or nothing insofar as the big issues are concerned. However, as a member of a National and/or State Dance-Teacher group your voice (vote) multiplied by thousands, stands to be heard — and therefore reckoned with.

A SHORT CUT TO SUCCESSFUL DANCE TEACHING

If you are just starting your new teaching career, you will find that by belonging to an accredited Dance Teachers' organization it is possible to eliminate the hazardous old trial and error method of operating a dance school.

This is made possible, in part, through the combined knowledge of many topflight dance teachers and professionals who make up the membership of accredited Dance-Teacher associations, and who give unstintingly of their time and knowledge.

In the early years of your dance teaching you will inevitably be confronted with problems — both businesswise and dancewise. With few exceptions they will not be new. Most will have been encountered and solved many times before by many other teachers. It is in just such matters as these that a Dance Teachers' association can serve you well, for you will find those among your Club's membership who can and will provide a workable solution to your particular problem.

WHO IS ELIGIBLE TO JOIN

Some Dance-Teacher groups accept applications for membership only from those who have actively taught dancing for three years or more. Others have varying degrees of requirements and memberships available.

The minimum age requirements vary from sixteen to eighteen, depending upon the association you join. You will find full information on this and other requisites contained in Brochures published by the different Dance Teachers' associations which they will mail to you free of charge for the asking.

A WORD ABOUT EXAMINATIONS

Occasionally you may run across someone who expresses a fear

about joining a dance group because she is afraid she won't be able to pass the necessary examinations.

Such fears are unfounded. In the first place, if you have been teaching dancing for the period of time required by most Dance-Teacher organizations, you should have little difficulty in passing the examinations. And in the second place, if you should fail on any subject, you will always be given an opportunity to take the examination again at a later date. So, if at first you don't succeed — try again. You will find that the benefits you derive from belonging to an accredited Dance Teachers' organization will far outnumber the time and effort necessary to pass the required examinations.

YOUR FIRST TIME AT A MATERIAL SESSION

For those who may wonder what it's actually like to attend a regular Dance Teachers' material session, it might be apropos to explain that when you first step onto the dance floor you will see student can learn them; how to correctly count and teach each step to any type of music; how to create dances; how to put on recitals and shows, and how to adapt your teaching methods to all ages — babies, teenagers and adults. There are numerous other facets of

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of Strauss. And Lupe Serrano and Nora Kaye as featured soloists. The ballet opened with "Festival March" which was stiff and even awkward in its patterns. It was followed by "Serenade" which proved to be rambling and unfocused. The "Four Last Songs" which were performed as solos by Lupe Serrano, Edith Jarell, Audrey Keane and Nora Kaye appeared for all the world like studio improvisations, and even uninspired improvisations. Edith Jarell alone seemed able to capture something which at least performancewise rose above banal improvisation. The principal attraction of the ballet was the singing performance of Miss Steber which was restrained and beautiful.

Despite the lack of any work of

---

competent teaching to be learned through membership in an accredited Dance Club.

MAKE CERTAIN YOU TAKE AN ACTIVE PART

Whether your club's regular meetings are held monthly, bimonthly or quarterly will depend upon which organization you join. You should make it a practice to attend them. Don't be what is known as a "joiner"; a person who derives a rather egoistic satisfaction from joining various organizations mainly for their prestige value. Seldom does this type of person attend meetings — much less contribute to their success. Remember, you will get out of your club only what you put into it.

After the new-member feeling wears off and you become better acquainted with others in your organization you may be asked to instruct a dance class. When this occurs, do not decline, and don't make the mistake of thinking you have nothing of value to offer. Everyone has something of importance to contribute.

The dance you teach may not be the most complicated — indeed, it need not be. It may be unique in its simplicity; or your method of presentation may suggest to others a different approach toward teaching. The thing you contribute need not always be tangible.

Most teachers join a Dance Teachers' association for basically the same reasons:

To increase their dance knowledge and improve their teaching technique;

To learn efficient business and management operation as related to dance schools;

And to contribute in any way possible toward elevating the standards and ethics of their chosen profession.

real choreographic calibre, the Metropolitan Opera Ballet showed a high standard of performance. The corps de ballet seemed beautifully trained and all the materials for a first rate major company seemed in evidence as far as the performing end of the matter was concerned. The great need seems to be for a substantial repertory. Let us all hope the effort will continue since the plan is such a worthy one.

JAMES WARING AND COMPANY
The Living Theatre
March 2, 1959

In his endlessly experimental manner, James Waring came up with another highly uneven concert.

Many of the works were pieces seen on previous programs and already reviewed in these columns. However, second viewing brought certain facets to light which would be well worth mentionining at this point. **Phrases**, which was the opening work of the evening, seemed to take on sharper definition, especially the first section with Valda Setterfield and David Gordon. The continuous crossings of the couple in ever-changing patterns had much the effect of a series of pleasing etchings slipping from one frame to another.

Mr. Waring's two solos from **Dances Before the Wall** were well performed and they are nicely structured works, but they seemed to lack the former poignancy and impact which they had in their original context of the larger work. Also the wall setting was greatly missed, even during these short excerpts.

From the Bolshoi Ballet "Stone Flower," headed by Ekaterina Maximova and Nina Timofeyeva.

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.....Teacher .....Student .....Dance Enthusiast

In The Mist, which was also reviewed in these columns a month ago, was repeated on this program. It remained a lovely work of quicksilver moods, but at the same time it remained too lengthy. Once again it was given a splendid performance by Aileen Passloff, Ron Murray and Vincent Warren.

Of the new works, Mr. Waring's solo, **Corner Piece,** was the most successful. Utilizing two musicians and two singers as on-stage performers, he gave a series of mood impressions stemming largely from his personalized version of the Pierrot figure. His was a **Commedia del Arte** characterization stuffed with pathos, ribald humor, gentle wit, and plain mischievousness.

A strange dance called **Phyrric** was largely lost behind a fantastic set, which in itself was highly theatrical; but was certainly in a malicious conspiracy to conceal the dancers and choreographic pattens. So little was seen of Ruth Sobotka and the two men dancing with her that no judgment of the work was possible.

Extravaganza once again turned to the **Commedia del Arte** format of strolling players. The raggle-taggle group had a marvelous time and some of it was enjoyed by the audience. The more successful of the entertainers were Marian Sarach, Fred Herko, Sallie Bramlette, Valda Setterfield, and David Vaughan.

Also included on the program was a "dialog" between Nicola Cernovich, who performed much better as the lighting designer, and Valda Setterfield. It was principally notable for the performance by Miss Setterfield, who by the sheer force of her stage personality can make almost anything go.

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Our Readers Write

GORDON KEITH, Editor
DANCE DIGEST
Dear Gordon:

My letter is, in effect, a very fond farewell to you; and because I should very much like to have whatever readers have followed my articles understand the nature of my leaving, I should greatly appreciate your printing the following short passages.

Dance criticism is really a novel art; something still emerging even in our current decade. The existence of a dance critic on newspapers, even in major cities, is still almost unheard of. And taking part in the birth of a new critical field was a very important issue for me when I first came to San Francisco some five years ago.

As a critic for Dance Digest, a position which I have cherished and one for which I express my endless gratitude to Gordon Keith, its editor, I soon found that an even more pressing problem in the dance field than dance criticism was dance production. For, as a critic, I found myself faced with a perpetual void; dance performances were farther apart than California rains. It was, primarily, for this reason that I founded my own company of dancers, the San Francisco Contemporary Dancers Company, and later established the Contemporary Dancers Foundation.

Now, five years since I accepted Gordon's generous offer to serve on his staff, I find myself very much involved in an area which not only calls upon all of my time but a new area of my integrity as well. The Contemporary Dancers Company has become the West's foremost modern dance group and the Contemporary Dancers Foundation is now responsible for ninety per cent of the dance presentations in California. It seems hardly likely that I can continue as an objective observer of dance events, most of which I have personally engaged for performance. Either the public will question my integrity in speaking of my own employees and associates or my associates will find considerable annoyance with any phase of their work which, in a purely critical frame of reference, I cannot sanction or praise.

Therefore, I have happily found myself on the other side of the huge totum of objectivity: behind the footlights instead of in front of them. But in leaving the staff of Dance Digest I can hardly fail to mention, first, that I am fortunate to recognize that the efforts to develop

the art of the dance rests equally with the critic and the producer and the artist, and, finally, that I should not be able to imagine a more perfect opportunity for sharpening a critic effort than the opportunity with which Gordon Keith provided me for the past five years. I have had the very great pleasure of working for someone who permitted my every belief and viewpoint without rewriting or censorship. As such, I am in the very pleasureable position of saying good-bye to a boss and of maintaining a friend.

J. Marks.

Farewell, J. Marks, and may you have every success in your present and future ventures into whatever phase of the dance you choose to participate.

We have enjoyed your writings in the field of dance in the past as we have truly valued your friendship.

Gordon Keith and Staff.

Dear Editor:

Enclosed, my check for another year's subscription to Dance Digest.

Your magazine is small—but "alive!"

May I say I am glad (if you have) gotten off the "license" jag — unless I miss my guess, the issue can do you no good. I realize it is a current issue — and that you mean to be current, informative and helpful. However, the big (honest?) but very **clever** studios would circumvent the good licensing would mean — and the small, honest teacher would end up paying the piper! Merely an opinion.

Forgive me for making a suggestion in **your** business, but don't you want us to love your magazine well enough to **keep** it? And what neat person likes to tear up a magazine? Please, why not (if possible) a perforated order sheet — **inside** the book **(in front, if you wish)**...

Two more suggestions, constructive, I hope.

With **ballroom** on the **upswing** you seem to be "depleting" rather than increasing in this department. (Small, to the point, "hot off the press", informative articles, I believe, will make your magazine more **indispensable** to teachers, students, etc., than long, drawn-out articles — especially re "Mothers" interested in only their little darlings!

I'll admit these articles are timely and that certainly the **parents** of students **need educating** (re: dancing) but I do not believe they would begin to comprise the **bulk** of your **readers.**

As a **suggestion,** if you would deal with the **student** (and I believe their reactions could benefit us) how about a "Teen Students Dance Grievance Box"? In the **ballroom** field, issues between students, parents and teachers are really "hot off the press" issues today! (And **what a market** — if you get **teeeners** interested in buying Dance Digest!) Like the success of rock 'n roll records!

Though it would be nice if teeners knew as much as they think they do, it would, nevertheless, benefit us to know their reatcions, likes, dislikes. Am I wrong?

Isn't a selling market in "Chalypso" novelty social dances (mixers) which teachers could choreograph and submit to you the music they prefer; do they **prefer** formal parties — at the age of 12? Or would they prefer casual clothes for the general party and formal in the special, etc., etc. (it is practically endless as to possibilities today) and the

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issues leave many a teacher **breathless,** I assure you!

I rarely write, and should **never** — so once I start there seems to be no end to what I would like to incorporate?

But (and I suggested this to an Association publication, which was ignored) your "Information Desk" is **superior** thinking — and I predict its increasing popularity.

Respectfully,
BELLE ROSE.

Belle Rose Dance Studio
Dallas, Texas

Dear Editor:

In reading through your "Dance Digest" magazine, we find reference to some dance groups identified by letters only in most cases. Could you please give us the complete designation? Also, if this dance group is national in its scope and when they will be holding their national convention in the near future.

1. N.A.D.A.A.
2. National Smooth Dancers
3. Associated Dance Teachers
4. Dance Masters National Association.

Also, could you please let us know where their national conventions will be held and to whom we could write relative to the possibility of attending these conventions.

Do you know of any other national organization in ballroom dancing work that is organized on a national basis which is holding an annual convention and what is the date and site?

Thank you for your cooperation and may we hear from you by return mail?

Sincerely,
General Dance Committee
Y.M.M.I.A.
Rulon B. Stanfield, Chm.
40 North Main, Room 33
Salt Lake City, Utah

CONVENTION SECRETARIES please note: We have printed the address of this Association so that you may send your brochures regarding the requested information to Chairman Rulon B. Stanfield.

Teachers' and Students' section

CONVENTION NOTES

DANCE MASTERS OF AMERICA, INC., will hold Diamond Jubilee (75th year) Convention at the Shoreham Hotel in Washington, D. C. The Teacher TrainingCourse will be held from July 27-31; Pre-Convention Ballroom, August 1, 2, and the gala Diamond Jubilee National Convention will take place August 3 through August 8. For brochure and complete information write to Leroy H. Thayer, Sec., 601 N. Division St., Salisbury, Maryland.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS, INC., is holding its Summer Session for three weeks beginning on July 29 through August 13. July 29 through August 7 will be held at Congress Hotel in Chicago, Illinois. The Ballroom Workshop will be at the Sherman Hotel in Chicago on August 8. August 9 through August 13 all events will be held at the Sherman Hotel. For complete information and brochure write Edna Christensen, Sec., Suite 1610, 32 W. Randolph St., Chicago 1, Illinois.

CECCHETTI COUNCIL OF AMERICA will hold its National Summer Seminars July 11 through July 15 at the Park Shelton Hotel in Detroit, Michigan. A partial list of guest faculty teachers includes: Peggy Van Praagh, Ann Hutchinson and Valen-

tina Pereyaslavec. The California Committtee Seminar will be held in Los Angeles, September 1, 2. The Texas Committee Seminar dates will be announced shortly. For additional information and brochure write Principal Jane Caryl Miller, 1320 Glendaloch Circle, Ann Arbor, Michigan.

AMERICAN SOCIETY OF TEACHERS OF DANCING will hold its 81st Annual Convention at the Hotel Astor in New York City, August 9-14. A partial faculty list includes Brownee Brown, Paul Draper, Bob Hamilton, Joseph Levinoff, Lillian Moore, Edith Royal, Byrnes & Swanson, and Katherine Sheehy. For complete information and brochure write Louise K. Bailey, Sec., 126 N. Faimont Ave., Pittsburgh 6, Pennsylvania.

AL GILBERT'S DANCE FESTIVAL will be held July 1-3 in Los Angeles, California, for Teachers and Students. Emphasis is being placed on Children's Technique and Routines, which will include Children's Production Numbers in Ballet, Tap and Modern Jazz. For additional information write Al Gilbert, 6000 W. Pico Blvd., Los Angeles, California.

NATIONAL ACADEMY OF BALLET will hold its Summer School for Teachers in New York City July 6 through August 14. The faculty will consist of: Mary Speaking, Thalia Mara, Arthur Mahoney, Hilda Butsova, Thomas Armour, Yurek Lazowski and Mazie Grimaldi. The Detroit Seminar will be held May 16-17 and San Mateo, California, June 29 through July 3. For additional information write: Secretary, National Academy of Ballet, 117 W. 54th St., New York 19, New York.

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N. B. D. T. A. holds WORKSHOP

The National Ballroom Dancers and Teachers Association conducted for the first time in San Francisco a work-shop training session at the Sheraton Palace Hotel, April 19, from 10 a.m. to 5:30 p.m.

The work shop was especially designed to introduce the ground work of International Style of Ballroom Dancing as a preparation for the visit of Mr. Alex Moore of London, who is a charter member of NBDTA and famous dance teacher and specialist in the teaching of the International style. Mr. Moore is coming to this country to conduct sessions for the organization's conventions in Los Angeles, Chicago and New York City this next June.

The San Francisco faculty included Thomas and Rogers, trainers of Betty and Burnett Bolloten, winners of the National Ballroom Operators Asociation dance contest in 1957; George Elliott and

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Jean Hart who presented the Syncopated Waltz; and Yvonne Boynton of Los Angeles, teaching styling in the Cuban Rhumba.

During the luncheon intermission exhibitions were given by the Bollotons and Bob and Lorene Kerrick of Fresno, proteges of William D'Albrew, and by Thomas and Rogers.

The large attendance at the workshop was made up of teachers and students in the Bay Area, and members of the National Smooth Dancers, Inc., and the Terpsichoreans.

Jody Elder, President of the National Ballroom Dancers and Teachers Association, acted as host and master of ceremonies. He was assisted by Executive Vice-President Al Keefe.

Among the charter members of NBDTA are Thomas and Rogers of Santa Monica; Alex Moore of London, England; J. H. Vandapool of Albuquerque, New Mexico, and William D'Albrew of San Francisco.

There will be a second workshop training session in San Francisco on the third Sunday in May at the El Patio. Those interested in attending should write Jody Elder, 5462 West 99th Place, Los Angeles 45, California.

MARCH JAZZ SESSION WITH BOB AUDY — Children and teachers in the Greater Cleveland, Ohio, area had a four-day jazz workshop at the Virginia Stevens Dance Studio with guest teacher Bob Audy. Students in the photo with Bob Audy are: Barbara Plotz, Emily Sedgwick, Becky Bodnar, Barbara King, Sharon Raleigh, Cheryl Holbrook and Mary Lou Williams.

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(Captions for the San Francisco Ballet Company photo. See center pages)

In Athens, the San Francisco Ballet Company was honored by Queen Fredericka. In Addis Ababa, His Imperial Majesty Haile Selassie gave each of the company a solid gold coin. In each city, where time permitted, it was necessary to give extra performances. The company had unprecedented success in Beirut, the tickets for Cairo and Alexandria were sold out a month ahead of opening night. Left to right, front: Virginia Johnson, Suki Schorer, Tilly Abbe, Fiona Fuerstner; back row, Connie Coler, Sue Loyd, Louise Lawler, Bene Arnold — in front of the Sphinx, outside Cairo, Egypt.

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(From page 28)

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NOTE: Dance Digest is presenting a new department entitled: "Know Your Ballroom Dancing," conducted by Thomas and Rogers. The steps which will appear each month are designed to give the beginning ballroom dancer authentic knowledge of accepted standards in the English or International style of ballroom dancing. Any questions concerning ballroom dancing may be directed to:

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376 Almaden Avenue, San Jose 10, California.

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

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L	R	L	R	L	R	L	R	L	R	L	R
Q	Q	S	Q	Q	S	Q	Q	S	Q	Q	S

In closed position, turning L, step fwd L to face R LOD; step across behind L with R, step back L (facing R LOD). Do three Rock Steps R, L, R; then two more rock steps in place, L, R, then back L, turning L, Back R, side L and close R to L. Man is now facing LOD.

FWD,	ROCK,	BACK,	RECOVER;	FWD,	ROCK,	BACK,	RECOVER;	FWD,	SIDE,	CLOSE
L	R	L		L	R	L		L	R	L
Q	Q	S----S		Q	Q	S----S		Q	Q	S

Fwd in LOD, closed pos, leading lady outside pos for flares, R hips adjacent or parallel: Fwd L, Rock R, Back L into corté, recover, bringing weight fwd on R foot; repeat Fwd L, Rock R, Back L into corté, recover. (Girl's steps are Back R, Rock L, step thru R, flaring L thru between partner and herself, facing LOD; turning to again face R LOD, R hips parallel, step back R, Rock L, step thru R, flare L thru between herself and partner, turning to again face R LOD) M now steps Fwd L, Side R and close L to R. Semi-closed pos, facing LOD.

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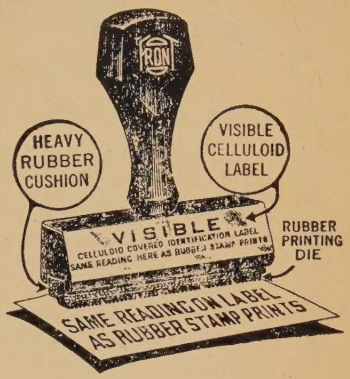
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